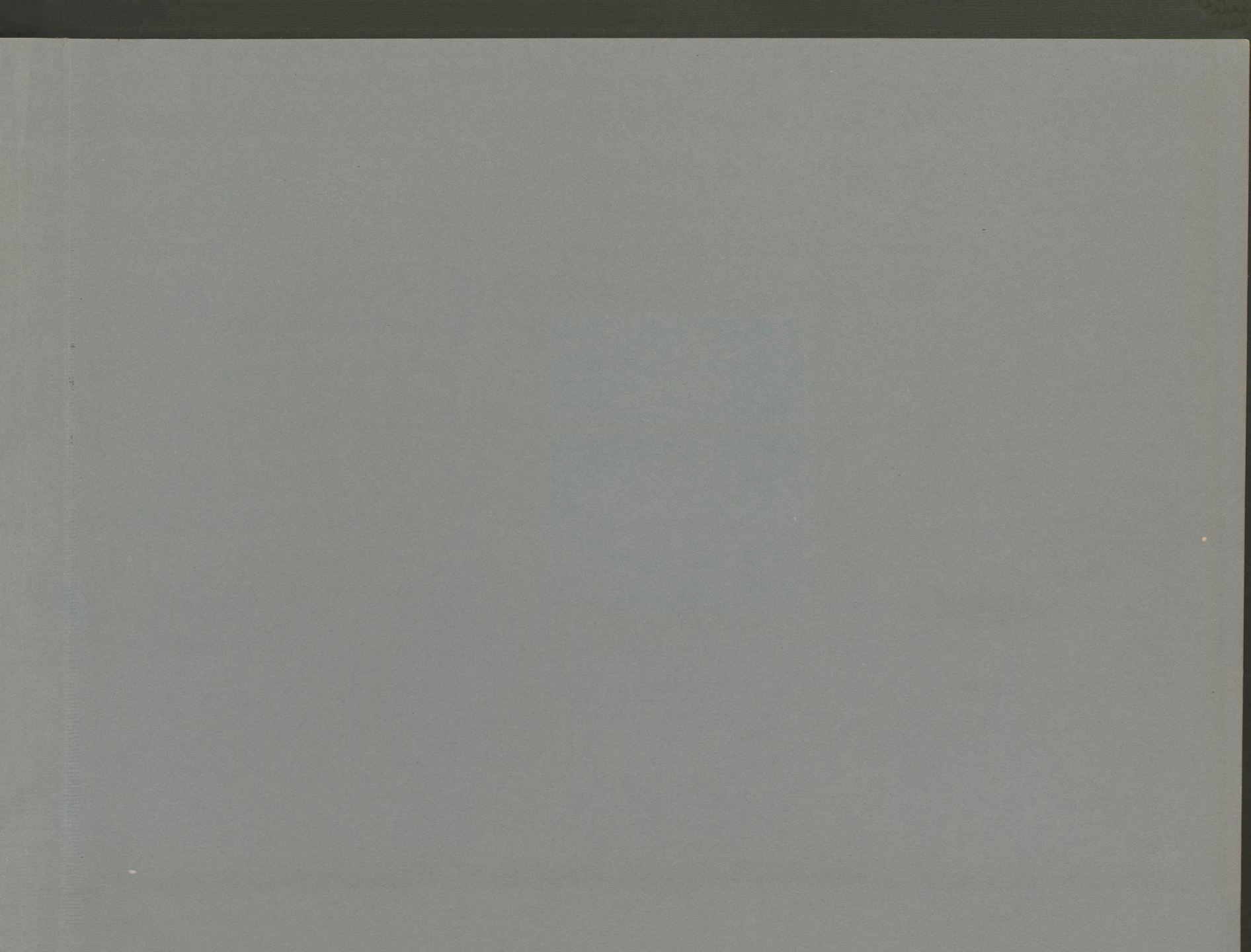


CATALOGUE
OF A
COLLECTION OF MOUNTED PORCELAIN
BELONGING TO
E. M. HODGKINS

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CATALOGUE
OF A
COLLECTION OF MOUNTED PORCELAIN

BELONGING TO
E. M. HODGKINS

COMPILED BY
SEYMOUR DE RICCI

WITH TWENTY-FOUR AUTOTYPES IN BLACK AND COLOURS

PARIS
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MCMXI

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PREFACE

In 1748 the famous French connoisseur Gersaint, presenting to the collectors of the day the fine series of Oriental porcelain brought together by the Chevalier de La Roque, director of the "*Mercur de France*" commented in the following terms on the tastes and fashions of his day :

" La Porcelaine n'est pas une partie de curiosité qui se trouve si communément et en si grand nombre dans les Cabinets des Curieux que les Tableaux, les Dessins, les Estampes, les morceaux d'Histoire naturelle, etc. A l'égard de la Porcelaine, il semble que depuis que celle de Saxe a pris faveur en France, l'ancienne n'a pas été recherchée avec tant d'ardeur qu'auparavant. On ne peut pas disconvenir que la Porcelaine de Saxe ne soit séduisante à l'œil par la beauté du dessin, le choix des sujets, l'agrément des formes, la légèreté dans l'exécution de certains morceaux, et le brillant de ses couleurs. Cependant, malgré tous ces avantages, elle n'est regardée par les vrais Connaisseurs que comme du faux en ce genre, et de faibles copies, en comparaison de l'ancienne. Le brillant séduisant des couleurs est une des parties qui leur plaît le moins, comme étant totalement opposé à ce bel accord et à cette douce union qui se trouvent surtout dans celle

du Japon, et qui, selon eux, en font un des principaux mérites. Pour la matière dont sont formées ces diverses porcelaines, il est constant que celle de Saxe participe d'une nature de verre, aigre et sèche qui en rend l'usage très risquable, au lieu que celle de la Chine et du Japon est beaucoup plus grenue, et que la pâte en est mieux faite, plus solide et par conséquent d'un bien meilleur service. Nous avons cependant encore quelques Curieux qui connaissent le mérite et la rareté de cette ancienne Porcelaine, et s'il se trouvoit un plus grand nombre de ces Curieux, certains morceaux seroient ici d'un prix excessif, comme ils le sont en Hollande, où les Amateurs sont ordinairement plus constants dans ce qui fait l'objet de leurs recherches. Il est vrai que l'amour que les Hollandais ont pour la Porcelaine est si général, qu'il n'y a point de simple Particulier qui n'ait une armoire destinée pour la placer. "

In spite of all the interest the subject might offer, I shall not attempt here to delineate a history of porcelain-collecting in France during the eighteenth century. Tempting it is to give at least some information on the principal cabinets dispersed by auction, beginning with Bonnier de La Mosson, continuing with Monsieur de Jullienne and winding up with Randon de Boisset and the Duc d'Aumont's memorable sales. But the object of this preface is to collect the scant evidence available on the remarkable gilt bronze mounts with which the early French amateurs took pleasure in decorating their finest China. To day we put China in glass cases; if we believe in stands, we chose them of a very simple description and we always prefer the most appropriate shapes such as the beautiful Chinese openwork wooden supports. Not so in the days of Louis XV and Louis XVI : porcelain was considered as part of the furniture of a princely mansion and the mounts were therefore designed, not to suit the character of the ware, but to match with the

furniture of the room. It is for that reason that in a comprehensive collection, such as the one described in these pages, we can follow decade by decade, not so much the history of Chinese porcelain, as the history of Louis XV and Louis XVI ornamental bronzes.

The evolution of mounts is parallel with the evolution of furniture and with the evolution of architecture and decoration. The heavier *motifs* of the Louis XV style gradually become more slender and graceful, the artist's imagination is left a free play, symmetry is shunned as if it were a crime and Meissonier's maddest designs are faithfully and audaciously carried out in metal. Towards the middle of the century and more precisely between 1755 and 1760, through the beneficial influence of Madame de Pompadour and thanks to a few artists who, like Cochin, had studied in Italy the newly found antiques from Pompei, a reaction took place. Extravagant and florid curves gave way before a decoration of classical simplicity, with long straight lines, sober circular panels, antique urns and trophies and other similar patterns. Every thing was *à la Grecque* from Madame's hairdress to Monsieur's snuff-box. Mounted China followed suit and throughout the reign of Louis XVI, Chinese *fantaisie* was humoristically coupled with antique severity. Fortunately for art collectors of later ages the exquisite taste of French goldsmiths accomplished the remarkable feat of marrying two so different tendencies : the reader of this catalogue will judge for himself how successfully they have accomplished such a difficult task.

One of the earliest sales in which we meet with examples of mounted china is Bonnier de La Mosson's auction (Paris 1744). We find in his catalogue :

907. *Deux Vases de Porcelaine de Saxe à Miniatures, garnis de pieds et cercles de bronze doré d'or moulu.*

913. *Un Pot-pourri de Porcelaine singulière garni de cercles et pied d'argent.*

922. *Un magnifique et grand Vase de Porcelaine craquelée, très bien garni en Bronze doré d'or moulu et parfaitement réparé.*

923. *Deux gros Pots-pourris de Porcelaine de la Chine à fleurs, sur un fond vert, garnis de pieds, cercles et couronnemens de Bronze doré d'or moulu.*

931. *Un beau Pot-pourri de Porcelaine truitée, garni très proprement en Bronze doré d'or moulu.*

Four years later, in March 1748, came for sale the important collection of porcelain formed by Angran de Fonspertuis, whose uncle Du Vivier, as far back as 1689, collected Oriental works of art. The catalogue drawn up by the famous expert Gersaint is a most instructive document on the history of China collecting; he has added to the description of the objects themselves a lengthy introduction on porcelain generally, which shows how little was known in Europe in those days; Gersaint, as a sensible man, refuses to believe that porcelain was made of egg-shells buried for a century or so in damp earth; he likewise denies that porcelain once made was buried for a few years by the potter, in order to give it a beautiful glaze.

According to Gersaint, the colours most frequently met with are the following : yellow, reserved for the Emperor of China; grey and celadon, frequently crackled all over, and named *porcelaine truitée* or *craquelée* according to the size of the cracks, the *truitée* kind being covered with a minute network of imperceptible lines. Gersaint adds :

“ On en voit aussi de bleue, de rouge et de verte, mais ces couleurs sont difficiles à étendre également et rarement elles réussissent; ce qui en rend les morceaux fort chers quand ils sont parfaits. J'en ai vu même de noire, mais elle est fort rare ici; elle ne pourroit plaire que par sa rareté, cette couleur la rendant trop triste. Enfin la Porcelaine la plus ordinaire est à fond blanc, avec fleurs bleues, paysages, figures ou animaux. ”

Gersaint's description of the Fonspertuis collection of porcelain fills over 80 pages; he catalogues nearly three hundred lots containing over a thousand objects. Quite a number of them are described as *monté sur des pieds de bronze doré d'or moulu*. One of them (n. 52), formerly belonging to Madame de Verrue to whom it had been given by the prince de Condé, is even mentioned as *monté en or*; it was a magnificent *pot-pourri à double couvercle, d'ancienne porcelaine truitée, à fleurs de couleur*. At the sale, it was purchased by Madame de Pompadour for 1100 livres, a large sum for those days.

The greatest sale of the eighteenth century was the Duc d'Aumont's, which took place in 1782 and has given the late Baron Davillier the subject of a most charming volume. The greater part of his splendid collection of mounted China had been purchased at the sales of Monsieur de Jullienne (1767) and Randon de Boisset (1777). We are very well acquainted with the contents of the Duc d'Aumont's collection, a contemporary artist, Charles-Germain de Saint-Aubin, having inserted in his copy of the sale catalogue nearly a hundred charming little coloured sketches of the objects sold. This priceless copy, which recently fetched 15100 francs in the Montgermont sale and now belongs to a great Paris collector, may be supplemented by another less elaborate one belonging to Monsieur Jacques Doucet, illustrated with a number of marginal sketches in lead

pencil. With the help of these drawings many objects from the Aumont sale have been rediscovered and identified in the Louvre, in the Wallace Collection and in the cabinets of several members of the Rothschild family.

Owners of mounted China would doubtless be delighted to know to whom the bronzes may be ascribed: it is sad to confess that the authorship of these beautiful mounts is a problem yet in most cases unanswered. Experts, collectors and dealers have a tendency to ascribe them, by rule of thumb and according to their style, to Caffieri, if they are of the Louis XV period and to Gouthière, if they are somewhat later in appearance. The truth is that we know as yet very little about the authors of such mounts, because we have not yet properly sifted and classified the extant evidence. The danger of hasty attributions may be aptly exemplified by the following typical instance. One of the gems of the Hamilton Palace sale was a beautiful red jasper Renaissance ewer, mounted in solid gold by one of the best French goldsmiths of the reign of Louis XV; it fetched no less than three thousand guineas, was purchased by the late Baron Charles de Rothschild, of Francfort, and now belongs to his daughter, Baroness James de Rothschild, of Paris. As late as 1900, Emile Molinier, commenting on this vase, ascribed the design of the mount to an able artist named Slodtz; Molinier's knowledge of style being most extensive, his decision was not, to my knowledge, contradicted. And yet in several Paris libraries, the original design of this vase, by no less a personage than Boucher, had been lying for years at every reader's disposal. Other instances could be quoted, though perhaps less striking. A short summary of the extant evidence may therefore prove welcome.

The best known vase-mounter of the eighteenth century is certainly Gouthière. He is perhaps the only master whose works can be identified in any number, the authors of Duc d'Aumont's

catalogue having been kind enough to mark with a G all the bronzes he had made for that celebrated collector. Thanks to the plates and the drawings which, as said above, accompany the catalogue, a number of the objects described have been recognized in various museums and collections and in that manner Gouthière's style has become fairly familiar to experts, although it must be confessed that connoisseurs frequently speak of Gouthière furniture and that there is not as yet the slightest evidence that Gouthière ever made a bronze *applique* for a *commode* or a *bureau*. Pierre Gouthière was born about 1730. In 1766 he was *ciseleur-doreur du Roy* and mounted a vase from a design by Lebarbier; from 1771 to 1773 he made for Madame Du Barry all the bronzes used for her pavillon at Luciennes, partly from drawings by the architect Ledoux.

“ *On ne pouvait rien voir, writes in 1802 Villiers, de plus précieux, de plus fini, que ces bronzes que Gouthière avait pour ainsi dire pétris. Le grand salon était orné d'une corniche à console, véritable chef-d'œuvre; une autre pièce, le salon ovale était revêtu de glaces qui répétaient une superbe cheminée de lapis, en forme de trépied, d'une richesse prodigieuse de bronze. Depuis ces ouvrages, on n'a pas porté l'art de façonner le bronze à un plus haut degré de perfection.* ”

Other bronzes by Gouthière had been designed by Dugoure who states, doubtless with some exaggeration, that he had directed “ *tous les bronzes précieux exécutés pendant dix ans par le célèbre Gouthière, pour le duc d'Aumont, la duchesse de Mazarin, Madame du Barry, Monsieur de Bondy, etc.* ”

In the Wallace Collection is a beautiful clock dated 1771 and signed : *Boizot fils sculpsit et exécuté par Gouthière, cizeleur et doreur du Roy*.

Baron Davillier's introduction to the Duc d'Aumont's catalogue names a number of other celebrated *ciseleurs* : Germain, the great *orfèvre* whose talent is well known to connoisseurs; Auguste, from whom Madame de Pompadour ordered a *salt cellar and a pepperbox* in solid gold, which cost her 16,000 livres, and who was also the author of two *bras-appliques* sold in the Blondel de Gagny sale; Martincourt, who made for Marie-Antoinette the beautiful flambeaux purchased at the Double sale by sir Richard Wallace; Caffieri, who signed the bronzes of a splendid Louis XV commode, also in the Wallace collection and who made two *bras-appliques* sold in the Randon de Boisset and Aumont sales.

Duplessis is known as a vase mounter; in 1750 he mounted two céladon vases for the Marquis de Voyer d'Argenson (Lazare-Duvaux n. 604); in 1753 he was paid by the same nobleman 720 livres for the mounts of a blue porcelain vase (L. D. 1493); the following year he mounted three vases for Madame de Pompadour (L. D. 1810) and two for Gaignat (L. D. 1713); a peculiar form of Sèvres vase has been known for a century and a half under the name of *Vase Duplessis*.

Other artists, such as Prieur, Forty, Le Fèvre, l'Eveillé, Thiéboust, Philippe, Galien, Vasson, Rabut and Osmond, are not known to have worked in our speciality, but a contemporary almanack (*Almanach Dauphin 1777*) refers to Aze, *rue et hôtel de la Vieille Monnoie* and to Godille, *rue Guénégaud* as *renommés pour les garnitures de porcelaines et autres vases précieux*.

Another source of information, up to now insufficiently made use of is the beautiful series of engraved suites of vases by such artists as Boucher, La Joue, Huquier (over six hundred vases), Bouchardon, Saly (1746), Germain (1748), Watelet (1752), La Live de Jully, De La Fosse (1768),

Petitot, Cauvet (1777), Fontanieu (1770), La Rue (1772), Forty, Lalonde, Duplessis, Salembier, Fay, Prieur, Moithey (1767), Nicolet (1771), Dupuis, Couture, Caillouet, Pannier, Vinsac, Avril, Normand and others, all of which are described in Guilmar's *Maîtres ornemanistes*. A careful comparison of these engravings with the existing examples of mounted China would perhaps enable a specialist to put a name and a date as many an unsigned piece.

A priceless document published in 1873 by Courajod, the "*Livre-journal de Lazare Duvaux marchand-bijoutier ordinaire du Roy*" (1748-1758) supplies us with a vast amount of information on the commercial value of works of art in the middle of the eighteenth century. We know for instance by this extraordinary book how much it cost in those days to have a piece of porcelain mounted :

142. 18 February 1749. M. de Villaumont. *Avoir resaucé les bronzes d'un pot-pourri truitté*, 4 livres.

349. 10 November 1749. M. Camuset, fermier-général. *Trois pieds de bronze doré d'or moulu pour trois morceaux de porcelaine*, 39 livres.

502. 6 May 1750. M. le comte du Luc. *Deux graines ajoutées aux vases bleus, en bronze doré d'or moulu*, 40 livres.

549. 13 July 1750. M. le chevalier de Genssin. *La garniture en bronze doré d'or moulu de deux vases de la Chine, de quoi on a fait deux buires*, 288 livres.

649. 21 November 1750. M^{me} la marquise de Pompadour. *Avoir fait oster l'or sur une garniture de porcelaine bleue de sept morceaux et mis les bronzes à neuf*, 36 livres.

696. 28 December 1750. M^{me} la marquise de Pompadour. *La garniture de deux bouteilles grises et bleues, cercles et bonnets dorés d'or moulu, 30 livres.*

724. 26 January 1751. M^{me} la marquise de Pompadour. *La garniture de deux bouteilles de porcelaine verte dorée d'or moulu, 55 livres.*

884. 10 August 1751. M^{me} la marquise de Pompadour. *La garniture en or moulu de deux jattes bleu-céleste dont on a fait les modèles, 390 livres.*

896. 2 September 1751. M. Gaignat. *Les garnitures dorées d'or moulu pour deux oiseaux de proie, 120 livres.*

907. 20 September 1751. M^{me} la marquise de Pompadour. *Deux cercles de bronze doré d'or moulu mis aux pieds de deux grands pots-pourris de Vincennes, 45 livres.*

997. 30 December 1751. M. de Jullienne. *Quatre grands vases de porcelaine bleue à cartouches de 24 louis, 576 livres. — Avoir coupé les vases et fait des pieds et gorges à moulures et godrons dorés d'or moulu, 216 livres.*

1046. 9 February 1752. M^{me} la marquise de Pompadour. *Quatre pieds à contour en cuivre ciselé et doré d'or moulu pour deux petits vases de porcelaine brune et deux poissons céladon (Cabinet de Versailles), 42 livres.*

1353. 20 February 1753. M. de Jullienne. *Un pied à godrons et moulures, doré d'or moulu, pour un chat bleu; fourni deux yeux d'émail et l'ajustage, 48 livres.*

1391. 6 April 1753. M^{me} la marquise de Pompadour. *Les cercles à contours faits pour six différens morceaux de porcelaine céladon, en cuivre doré d'or moulu et deux petits bonnets à feuillage, 96 livres.*

1417. 11 May 1753. M^{me} la marquise de Pompadour. *La garniture en or moulu d'une bouteille de porcelaine céladon; fait un modèle, 120 livres. — Avoir fait remettre à neuf les garnitures en or moulu de trois pots-pourris de terre des Indes, et avoir fait repeindre les reliefs, 18 livres.*

1441. 12 June 1753. M^{me} la marquise de Pompadour. *Avoir démonté et resaucé à neuf une garniture de porcelaine bleu-céleste, garnie de bronze doré d'or moulu et une autre garniture de porcelaine grise, garnie partie en or et partie en argent doré, remise à neuf, 36 livres.*

1493. 21 August 1753. M. le marquis de Voyer. *La monture en cuivre ciselé d'un vase de porcelaine bleue, payée à M. Duplessis, 720 livres. — La dorure d'or moulu dudit vase, 192 livres.*

1494. 21 August 1753. S. A. Mgr le duc de Bouillon. *La garniture dorée d'or moulu de deux morceaux de porcelaine grise à feuillage, 58 livres. — Avoir refait des mains à des figures de lacq et raccommodé le vase, 9 livres.*

1499. 26 August 1753. M^{me} la marquise de Pompadour. *La monture en cuivre doré d'or moulu de deux vases de porcelaine bleu clair, dont on a fait les modèles exprès, 780 livres.*

1532. 3 October 1753. M^{me} la marquise de Pompadour. *La garniture en or moulu d'un poisson double de porcelaine céladon, 72 livres.*

1563. 12 November 1753. M. Gaignat. *La monture en or moulu et branchage garni de fleurs d'un vase de porcelaine jaspée, 360 livres.*

1628. 24 December 1753. M^{me} la marquise de Pompadour. *La garniture en or moulu de deux gros vases de porcelaine céladon, modèles faits exprès, 715 livres.*

1796. 6 June 1754. M. d'Azincourt. *Un pied à godrons et moulures à contours en cuivre doré d'or moulu pour un chat de porcelaine violette, 36 livres.*

1810. 15 June 1754. M^{me} la marquise de Pompadour. *La garniture en bronze doré d'or moulu de deux urnes de porcelaine céladon, modèles faits exprès par Duplessis, 960 livres. — La garniture en bronze doré d'or moulu d'un vase en hauteur de porcelaine céladon, à tête de béliet, modèle de Duplessis, 320 livres.*

2252. 11 October 1755. Mgr le Garde des Sceaux. *La monture de deux vases verts, pieds et gorges ciselés et dorés d'or moulu, 220 livres.*

2402. 13 February 1756. M. de Verdun. *La monture en or moulu d'un vase bleu-céleste à relief, 60 livres.*

2483. 16 May 1756. M. Gaignat. *Les garnitures à cercles dorés d'or moulu pour huit bouteilles de porcelaine bleue, 72 livres.*

2542. 24 July 1756. M. le duc de Rohan. *La garniture en cuivre doré d'or moulu, de cinq vases truittés, 425 livres.*

2560. 10 August 1756. M^{me} la marquise de Pompadour. *La monture en or moulu de deux petits pots-pourris de porcelaine blanche ancienne, posés aux entre-sols, 45 livres.*

2885. 1 October 1757. M^{me} la marquise de Pompadour. *Avoir démonté un gros pot-pourri de porcelaine ancienne, avoir fait redorer la monture qui estoit mangée de vert-de-gris, 18 livres.*

Lazare Duvaux not only mended and mounted vases, he also sold them ready mounted to the collectors of the day. The following is a rough selection of the finest pieces of mounted China which from 1748 to 1758 are described in his "*Livre-Journal*". It would be difficult to prove that any of the pieces described hereafter actually occur on the list; but there is a fair probability that more than one of Mr. Hodgkins' vases belonged at one time to the *marchand bijoutier ordinaire du Roy*. I transcribe the following entries in chronological order, with their old spelling :

266. 21 July 1749. M. de Caze, fermier général. *Deux vases en pot-pourri de porcelaine gros bleu garnis à consoles et terrasses de bronze doré d'or moulu, 600 livres.*

273. 30 July 1749. M. de Caze, fermier général. *Deux vases de porcelaine à pans, garnis en bronze doré d'or moulu, 1 200 livres.*

310. 16 September 1749. M. Boucher de Saint-Martin. *Un vase de lacq rouge en forme de pot-pourri monté en bronze doré d'or moulu, 672 livres.*

369. 9 December 1749. M. de Presle. *Un pot-pourri de porcelaine bleue garni de bronze doré d'or moulu, 144 livres.*

391. 24 December 1749. Mgr le duc de Chevreuse. *Un vase violet monté en pot-pourri doré d'or moulu, 288 livres.*

404. 30 December 1749. M^{me} la duchesse de Boufflers, douairière. *Un vase de porcelaine rouge à médaille, garni en bronze doré d'or moulu, avec des branchages et fleurs de Vincennes, 384 livres. La caisse 3 livres.*

478. 4 April 1750. M. le baron de Thiers. *Deux bouteilles de porcelaine bleu-céleste, avec des cercles à godrons dorés d'or moulu, 288 livres.*

502. 6 May 1750. M. le comte du Luc. *Deux morceaux de porcelaine céladon à relief, avec leurs terrasses dorées, 720 livres.*

543. 4 July 1750. M. de Villaumont. *Deux vases de porcelaine bleue, garnis en bronze doré d'or moulu, dans lesquels deux gros bouquets de fleurs de Vincennes très belles, 2400 livres.*

601. 13 September 1750. M. le marquis de Voyer. *Deux gros vases de porcelaine céladon montés par Duplessis, en bronze doré d'or moulu, 3000 livres.*

621. 16 October 1750. M^{me} la marquise de Pompadour. *Quatre morceaux de porcelaine céladon dont deux en forme de cornets et deux poissons, le tout garni en bronze doré d'or moulu, 3600 livres.*

676. 16 December 1750. M^{me} la marquise de Pompadour. *Deux grands vases de porcelaine bleue à roseaux en forme de seaux carrés, garnis et doublés de bronze doré d'or moulu, 1920 livres.*

678. 17 December 1750. Sa Majesté le Roy. *Deux buires de porcelaine bleu-céleste garnies en bronze doré d'or moulu, 600 livres.*

679. 17 December 1750. M^{me} la marquise de Pompadour. *Deux vases de porcelaine truitée en forme de pot-pourri, garnis en bronze doré d'or moulu, 1 200 livres. — Le port à Bellevue, 3 livres.*

704. 30 December 1750. M^{me} la marquise de Pompadour. *Deux vases de porcelaine des Indes à jour, à huit pans, garnis en bronze doré d'or moulu, 1 200 livres.*

751. 9 March 1751. M^{me} la marquise de Pompadour. *Un vase d'ancienne porcelaine truitée à jour, garni et doublé de bronze doré d'or moulu, 480 livres.*

767. 1 April 1751. Mgr le duc de Tallard. *Une urne d'ancienne porcelaine blanc et bleu à broderies, garnie en bronze doré d'or moulu, 360 livres.*

881. 3 August 1751. M. le comte de Luc. *Deux buires de porcelaine céladon, garnies en bronze doré d'or moulu, 720 livres.*

886. 18 August 1751. M^{me} la marquise de Pompadour. *Une garniture de porcelaine, bleu-céleste uni, composée de deux chats et trois bouteilles à dragons, garnies en bronze doré d'or moulu, dont les modèles ont été faits exprès, 1 480 livres.*

896. 2 September 1751. M. Gaignat. *Deux poissons d'ancienne porcelaine céladon, garnis en bronze doré d'or moulu, forme de buire, 1 200 livres.*

921. 10 October 1751. M^{me} la marquise de Pompadour. *Un vase de porcelaine ancienne truitée à relief bleu, garni de pieds et cercle de bronze ciselé et doré d'or moulu, 180 livres.*

927. 22 October 1751. Mgr le duc d'Aumont. *Un vase de porcelaine violette jaspée, garni à console et terrasse dorées d'or moulu (rendu), 480 livres.*

967. 6 December 1751. M^{me} la marquise de Pompadour. *Un vase d'ancienne porcelaine bleue imitant le lapis garni en bronze doré d'or moulu, 1320 livres. — Deux autres vases en hauteur de porcelaine céladon ancienne, montés en forme de buire, en bronze ciselé et doré d'or moulu, 1680 livres. — Un autre morceau en hauteur à six pans de porcelaine bleu-clair, monté en bronze doré d'or moulu, 1080 livres. — Quatre vases céladon gaufrés, garnis en bronze doré d'or moulu, 1200 livres.*

988. 24 December 1751. M. Boucher. *Deux buires d'ancienne porcelaine bleu-céleste, montées en bronze doré d'or moulu, et deux vases de même porcelaine, montés en pot-pourri, garnis en bronze doré d'or moulu et guirlandes de fleurs, 1200 livres.*

1017. 11 January 1752. S. A. Mgr le prince de Turenne. *Un vase en hauteur de porcelaine céladon, monté en bronze doré d'or moulu, 1680 livres.*

1126. 17 May 1752. M^{me} la marquise de Pompadour. *Un gros vase de porcelaine céladon, garni en bronze doré d'or moulu, posé sur l'encoignure de la chambre du Roy, 1090 livres. — Deux grands vases à pans en hauteur, de porcelaine gros bleu, garnis en bronze doré d'or moulu (grande table du salon à manger), 1500 livres. — Deux autres vases moins forts, même porcelaine et garniture (cheminée du salon à manger), 1000 livres. — Un vase de porcelaine verte*

à relief blanc et bleu, monté en pot-pourri, garni de bronze doré d'or moulu, 560 livres. — Deux vases de porcelaine céladon, brodés en relief, montés en buire, 480 livres.

1137. 3 June 1752. M. Brochant. Deux urnes de porcelaine ancienne en blanc et bleu, garnies de bronze doré d'or moulu, 72 livres.

1138. 3 June 1752. M^{me} la marquise de Pompadour (pour la bibliothèque de Crécy). Quatre vases de porcelaine truitée garnis de bronze doré d'or moulu, 1920 livres.

1147. 16 June 1752. M^{me} la comtesse d'Egmont. Une fontaine de porcelaine La Chine, garnie en bronze doré, 36 livres.

1161. 25 June 1752. M^{me} la marquise de Pompadour. Un vase de porcelaine gros bleu, à pans, garni de bronze doré d'or moulu, 750 livres.

1287. 14 December 1752. M. de Boulogne, trésorier. Une fontaine de porcelaine verte garnie en bronze doré d'or moulu, 288 livres.

1294. 20 December 1752. S. A. M^{me} la princesse de Turenne. Un pot-pourri de porcelaine truitée, garni en bronze doré d'or moulu, 216 livres.

1295. 20 December 1752. M^{me} la marquise de Pompadour. Deux vases de porcelaine céladon ancienne, montés en bronze doré d'or moulu, 1500 livres.

1451. 27 June 1753. M. de Jullienne. Deux poissons de porcelaine céladon formant des cruches, montés en bronze doré d'or moulu, 960 livres.

1499. 26 August 1753. M^{me} la marquise de Pompadour. *Deux poissons, porcelaine bleu-clair, montés en buires, garnis de bronze doré d'or moulu, 1080 livres.*

1503. 29 August 1753. M. d'Azincourt. *Deux petits vases carrés de porcelaine, petit bleu, montés en cuivre doré d'or moulu, 720 livres.*

1524. 20 September 1753. M. E. Dufour, le père. *Deux vases de porcelaine La Chine, garnis en bronze doré d'or moulu à consoles, 288 livres.*

1532. 3 October. M^{me} la marquise de Pompadour. *Deux vases couverts, forme d'urne avec des anneaux, de porcelaine céladon, garnis de cercles, terrasses et bonnets dorés d'or moulu, 864 livres.*

1557. 6 November 1753. M. de La Live de Jully. *Un vase de porcelaine rouge ancienne, garni à consoles et ornemens dorés d'or moulu, 312 livres.*

1571. 21 November 1753. M. d'Azincourt. *Un vase de porcelaine jaspée de rouge et bleu, monté en bronze doré d'or moulu, 1440 livres. — Deux chats bleu-céleste avec terrasses dorées d'or moulu, 600 livres.*

1607. 13 December 1753. M^{me} la marquise de Pompadour. *Deux grands vases de porcelaine jaspée de rouge et bleu, montés en bronze ciselé et doré d'or moulu, 3600 livres. — Un autre vase, même porcelaine, monté sur quatre pieds et deux anses en bronze doré d'or moulu, le dessus orné de fleurs, 720 livres. — Un autre vase en hauteur, de porcelaine verte et bleue, garni en bronze doré d'or moulu, 860 livres.*

1623. 21 December 1753. M. de Boulogne fils. *Un vase de porcelaine rouge à fleurs, monté en bronze doré d'or moulu, 360 livres* (Same entry n. 1625).

1694. 4 February 1754. M. le comte du Luc. *Un vase de porcelaine céladon, forme d'urne avec des anneaux, monté en bronze doré d'or moulu, 432 livres.*

1713. 16 March 1754. M. Gaignat. *Deux urnes de porcelaine céladon, couvertes, montées en bronze doré d'or moulu, par Duplessis, 2920 livres.*

1715. 20 March 1754. M. Le Brun, marchand. *Un pot-pourri d'ancienne porcelaine bleue, à fleurs blanches, monté en bronze doré d'or moulu, 168 livres.*

1724. 3 April 1754. M. le marquis de Busseval. *Deux buires cannelées de porcelaine bleu-gris, montées en bronze doré d'or moulu, 720 livres.*

1731. 9 April 1754. M^{me} la marquise de Pompadour. *Deux vases couverts de porcelaine céladon montés en bronze doré d'or moulu, avec bas-reliefs à rubans, 600 livres.*

1792. 1 June 1754. M. Rouillé. *Un vase en forme d'urne de porcelaine céladon, gaufré et brodé, monté en bronze doré d'or moulu, 336 livres.*

1963. 10 December 1754. M^{me} la marquise de Pompadour. *Un grand vase de porcelaine, petit bleu, monté en bronze doré d'or moulu, 1120 livres. — Deux autres vases d'ancienne porcelaine verte à reliefs bleus, montés en bronze doré d'or moulu, 1700 livres.*

1974. 16 December 1754. M. de La Boissière, trésorier. *Deux vases de porcelaine gros bleu, garnis en bronze doré d'or moulu, 600 livres.*

1984. 20 December 1754. M^{me} la comtesse d'Egmont, douairière. *Un vase à trois goulots, porcelaine céladon ancienne, garni de pieds et moulures dorés d'or moulu, 240 livres.*

1999. 24 December 1754. M. le marquis de Voyer, pour M. le comte d'Argenson. *Deux bouteilles de porcelaine céladon cannelée, garnies d'un petit pied doré, 624 livres.*

2080. 20 February 1755. S. A. S. Mgr le duc d'Orléans. *Deux vases en forme de feuilles de porcelaine céladon, garnis en bronze doré d'or moulu, 108 livres.*

2137. 22 April 1755. S. M. le Roy. *Un gros vase bleu de porcelaine ancienne, monté en bronze doré d'or moulu, 912 livres. — Deux bouteilles de porcelaine vert céladon, cannelées, montées en bronze doré d'or moulu, 600 livres. — Port à Trianon, 6 livres.*

2142. 29 April 1755. M. de La Live. *Deux vases de porcelaine céladon, formés de roseaux, garnis de pieds dorés d'or moulu, 336 livres.*

2212. 5 August 1755. M^{me} la marquise de Pompadour. *Un gros vase de porcelaine céladon, brodé en bas-relief, garni en bronze doré d'or moulu, 1 500 livres. — Port à Arnouville, 5 livres.*

2219. 13 August 1755. M. le Garde des Sceaux. *Livré à M. d'Azincourt deux bouteilles cannelées céladon, à branchages en relief, garnies de pieds et bouchons dorés d'or moulu, 720 livres.*

2259. 18 October 1755. M. d'Azincourt. *Deux vases céladon en forme de calebasse, à relief, montés avec des branchages dorés, 960 livres. — Deux poissons, aussi céladon, montés en buires, 1 800 livres.*

2298. 2 December 1755. M^{me} la princesse de Marsan. *Un vase de porcelaine gros bleu, garni en bronze doré d'or moulu, 600 livres.*

2313. 12 December 1755. M^{me} la princesse de Marsan. *Un gros vase de porcelaine bleue garni à consoles et ornemens dorés d'or moulu, 600 livres.*

2364. 31 December 1755. M. de Bacquencourt. *Un vase à jour de porcelaine ancienne truittée, garni en bronze doré d'or moulu, 360 livres.*

2380. 10 January 1756. M. de Presle. *Deux vases céladon carrés, dont un un peu fêlé, garnis en bronze doré d'or moulu, 360 livres.*

2432. 17 March 1756. M. de Jullienne. *Deux buires de porcelaine céladon gauffrée, à rubans, garnies en bronze doré d'or moulu, 720 livres.*

2436. 20 March 1756. S. A. S. Mgr le duc d'Orléans. *Une garniture de cinq morceaux de porcelaine des Indes, petit bleu, composée de deux bouteilles cannelées, un vase ovale, deux buires de deux poissons; le tout garni en bronze doré d'or moulu, de 78 louis, à cause de l'échange des deux poissons, 1632 livres.*

2581. 4 September 1756. M^{me} la marquise de Pompadour. *Un grand vase de porcelaine céladon, à coquille, monté en bronze doré d'or moulu, de 60 louis, 1440 livres. — Deux bouteilles de porcelaine gris de lin, cannelées, garnies de bronze doré d'or moulu, 720 livres.*

2638. 7 December 1756. S. A. S. Mgr le duc d'Orléans. *Un vase de porcelaine rouge-jaspé, monté en bronze doré d'or moulu, 1440 livres. — Deux grandes bouteilles cannelées, porcelaine céladon, montées en bronze doré d'or moulu, 840 livres.*

2650. 15 December 1756. M^{me} la comtesse de Bentheim. *Deux pots-pourris céladon montés en bronze doré d'or moulu, 288 livres.*

2673. 24 December 1756. M. de Boulogne, trésorier. *Deux vases vert-céladon, à cartouches, garnis haut et bas en bronze doré d'or moulu, 600 livres.*

2700. 31 December 1756. S. M. le Roy, pour Choisy. *Deux vases en bas-relief de porcelaine céladon, montés avec des enfans et ornemens dorés d'or moulu, 1200 livres. — Deux bouteilles cannelées, montées en bronze doré d'or moulu, 840 livres.*

2769. 22 April 1757. S. A. S. Mgr le duc d'Orléans. *Un grand vase en urne à dragons de relief, en porcelaine truittée, monté en bronze doré d'or moulu; deux autres grands vases de même porcelaine, montés en pots-pourris; et deux bouteilles à dragons, même porcelaine, aussi montées en bronze doré d'or moulu, 2960 livres.*

2868. 5 September 1757. S. E. Mgr le baron de Scheffer. *Un vase d'ancienne porcelaine truittée, monté à consoles dorées, 144 livres.*

2961. 22 December 1757. M. Hébert, secrétaire du Roy. *Deux grandes bouteilles, vert-céladon, garnies de bronze doré d'or moulu, 840 livres.*

2981. 29 December 1757. Mgr le prince de Turenne. *Une garniture d'ancienne porcelaine, petit bleu, ornée de bronze doré d'or moulu, composée de sept pièces, 1728 livres. Fourni une bouteille qui a été cassée, 144 livres.*

3028. 15 January 1758. M^{me} de Gacé. *Deux vases à fleurs en forme de roseaux, de porcelaine céladon sur des pieds dorés d'or moulu, 288 livres.*

3043. 3 February 1758. M. de Buchelet, fermier général. *Deux seaux droits en porcelaine truitée, garnis à consoles et pieds de bronze doré d'or moulu, 288 livres.*

3165. 9 June 1758. M^{me} la duchesse de Mazarin. *Deux pots-pourris de porcelaine ancienne, bleu céleste, garnis de bronze doré d'or moulu, 240 livres.*

3309. 30 December 1758. S. A. M^{me} la duchesse d'Orléans. *Un vase d'ancienne porcelaine vert-céladon, orné de bronze doré d'or moulu, 600 livres.*

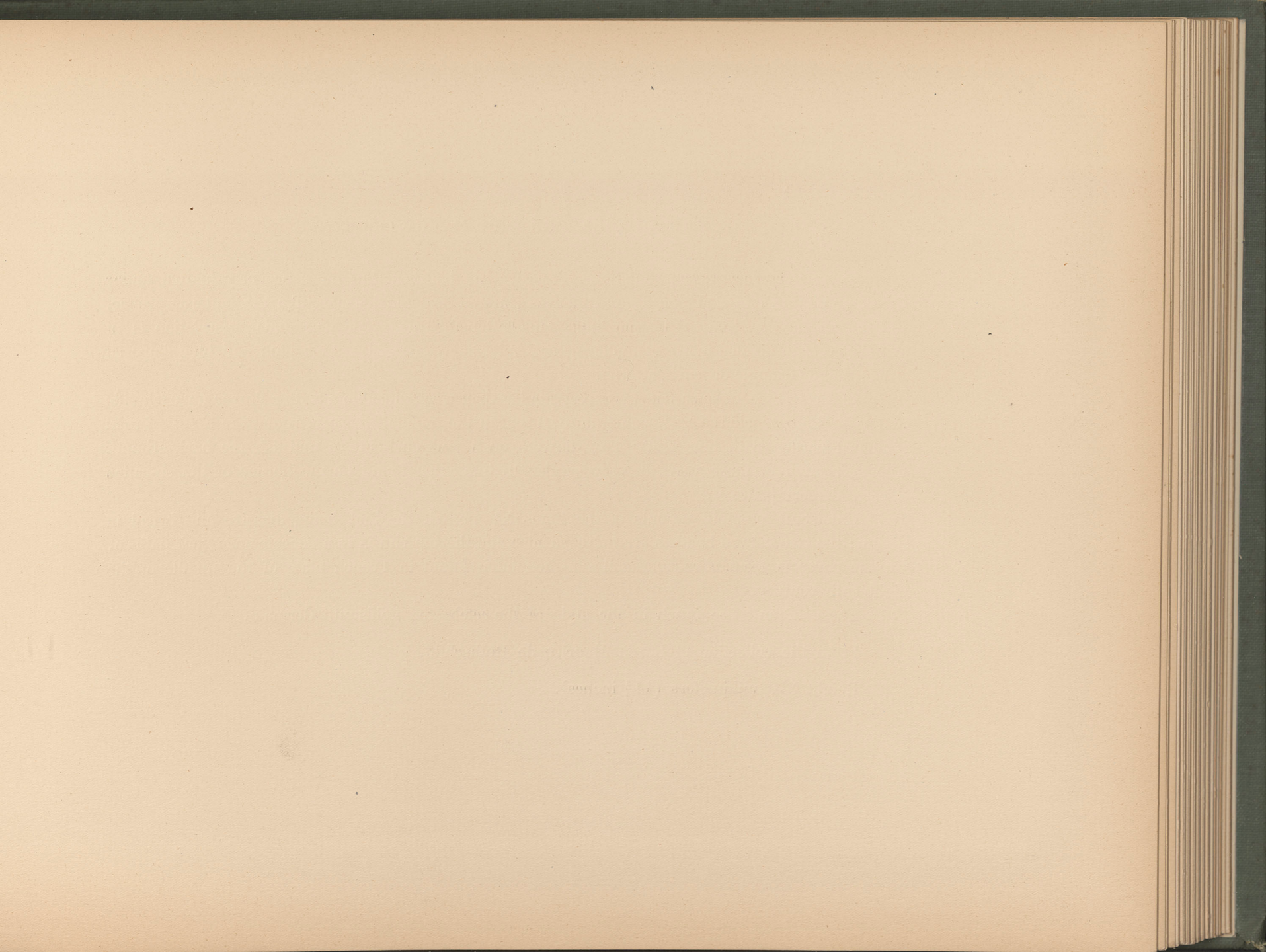
One of the finest series of mounted China ever brought together by a single individual was dispersed in the sale of Madame la Maréchale Lannes, duchesse de Montebello. Her sale took place at Paris, the 2nd February 1837 and following days; it contained no less than eighty nine lots of mounted China, in all *one hundred and thirty two vases* which fetched the aggregate sum of a little *less than forty-eight thousand francs*, i. e. the present value of a *single* lot. A number of fine specimens in the Paris Rothschild collections can be traced back to the Montebello sale.

During the last fifty years mounted China has become scarcer and scarcer : the Jones bequest has locked up in the Victoria and Albert Museum a number of choice specimens; others are at Hertford House. The collection described hereafter, although only consisting of twenty six vases may be termed without exaggeration the most important to have been formed of late years. It

was a long and by no means easy task for the present owner to bring together a series of specimens in which the quality of both of the China and the mounts shows such a high standard of excellence. The aim has also been to exhibit with a sufficient variety the choicest kinds of celadon made during the Kien-Lung period and to illustrate at the same time the mounter's taste and skill from the beginning of the eighteenth century to the eve of the French Revolution.

Mr. Hodgkins can confidently assert that among the twenty six vases hereafter reproduced are contained no inferior specimens : the pedigree attached to every piece is the best proof that the most fastidious of former collectors found them worthy of their galleries. As says Horace Walpole : « Such well attested descent is the genealogy of the objects of virtù — not so noble as those of the peerage, but on a par with those of race-horses ».

SEYMOUR DE RICCI.



A pair of pink and blue "butterfly-cages"

These very rare vases, sometimes described as lanterns, but more properly known under the name of *butterfly-cages* or *cages à mouches*, are of hexagonal shape, like the lanterns proper, but not so tall and with a bulging body and flattened cover. The pair under description is of white porcelain divided into rectangular panels alternately covered with a pink and blue diapered back-ground (triangle or curl-pattern).

In the centre of each panel is a rectangular openwork medallion, with a flower on each side and with Chinese characters forming an oval seal in the middle. Below, round the base, a broad scalloped border with blue and yellow flowers on a pink curl-pattern and fish roe back-ground. The decoration of these vases is very similar to that often found on the border of the so-called « cock dessert plates ».

Handsome or-molu mounts of the Louis XV period, the foot being massive and broad in design; the two curved handles are more slender and the top rim is in a delicate openwork pattern. On the cover is fixed a conventional sea-shell often found in French plate of the middle of the eighteenth century.

These mounts are much in the style of the celebrated goldsmith Germain.

From the collection of Baron Maurice de Rothschild.

Height 370 millimeters ($14\frac{5}{8}$ inches).







A garniture of five pieces of blue celadon of the Kien-Lung period

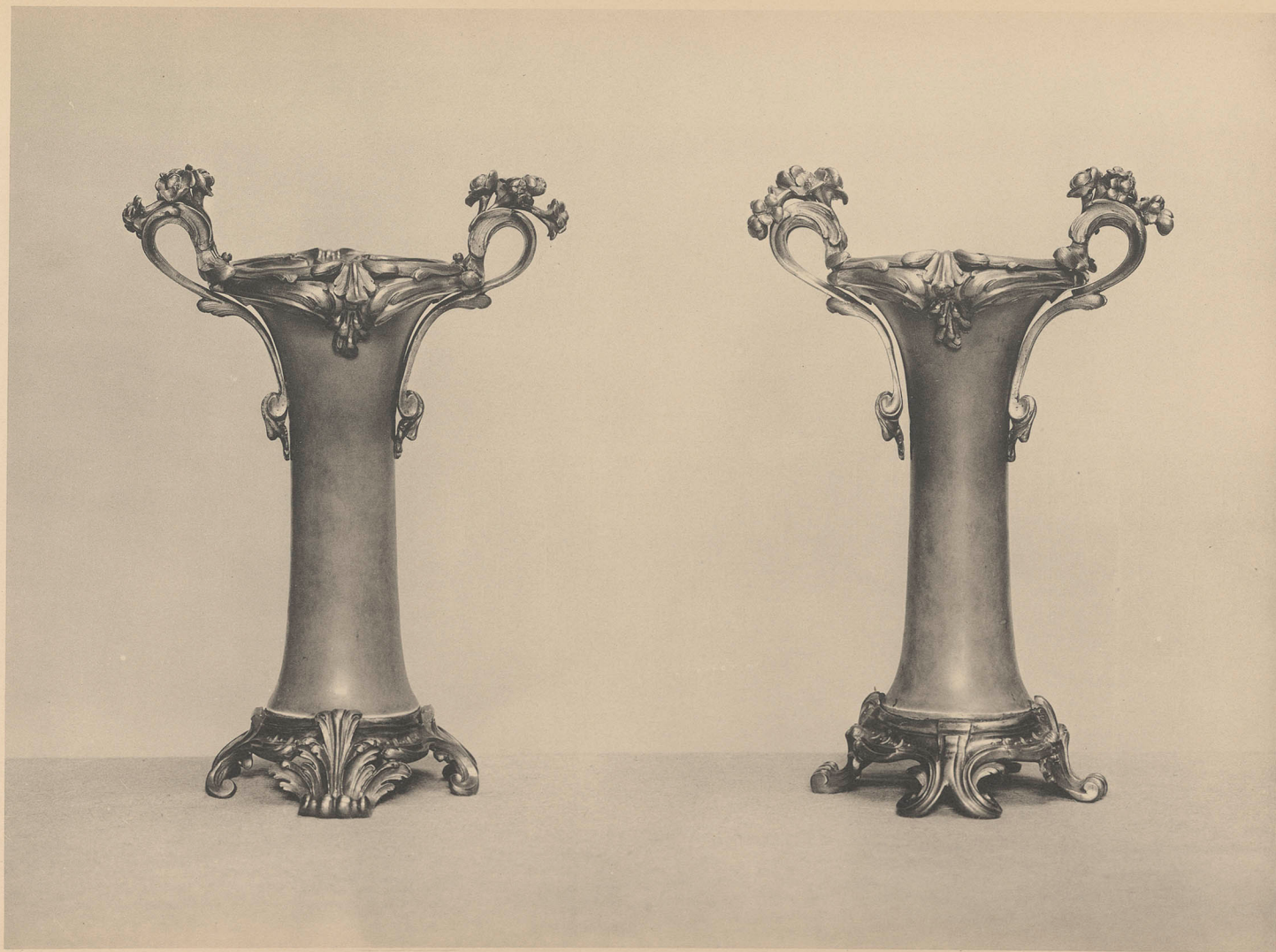
When originally brought from China, this garniture most properly consisted of three inverted pear-shaped jars with drop covers and of two plain beakers of the usual shape. The French goldsmith very cleverly adapted these five vases to the taste of his day and of his countrymen. He transformed the two end-pieces into ewers, suppressing the covers, which he could not use, and shaping the mounts so that the vase gave the impression of a jug with a spout and handle. The centre-piece he turned into a purely decorative vase with an elegant symmetrical mount climbing up the vase on both sides. For this vase, he kept the cover although he was compelled to cut off the rim and retain only the central cap. The two beakers received a more simple decoration with the usual florid foot. But at the top two graceful curved handles widen out considerably the plain shape of the Chinese vase.

It would be difficult to find a more pleasing instance of the French *ciseleurs'* inventive talent and we cannot regret too much our absolute ignorance of the artist's name. At any rate he must have worked about 1750 and we might perhaps identify the set under description with "*Une garniture de porcelaine de cinq pièces bleu lapis, richement montées en or moulu* (*Hauteur*









10 pouces)" mentioned in the "*Catalogue d'une belle collection de tableaux des trois écoles, dessins, estampes, bronzes, marbrés, porcelaines anciennes...*" Paris, 9 April 1781, p. 50, n. 185.

The present vases last belonged to the late Monsieur Chappey at whose sale they were purchased and in whose catalogue may be found a reproduction. They have also been illustrated a few years ago in the periodical "*Les Arts*" (April 1902, pp. 22-24) with a highly eulogious article by M. Maurice Demaison.

Height of the centre-piece 396 millimeters ($15\frac{5}{8}$ inches); of the beakers 340 millimeters ($13\frac{3}{8}$ inches); of the end-pieces 370 millimeters ($14\frac{5}{8}$ inches).

A pair of large globular vases of pale sea-green celadon

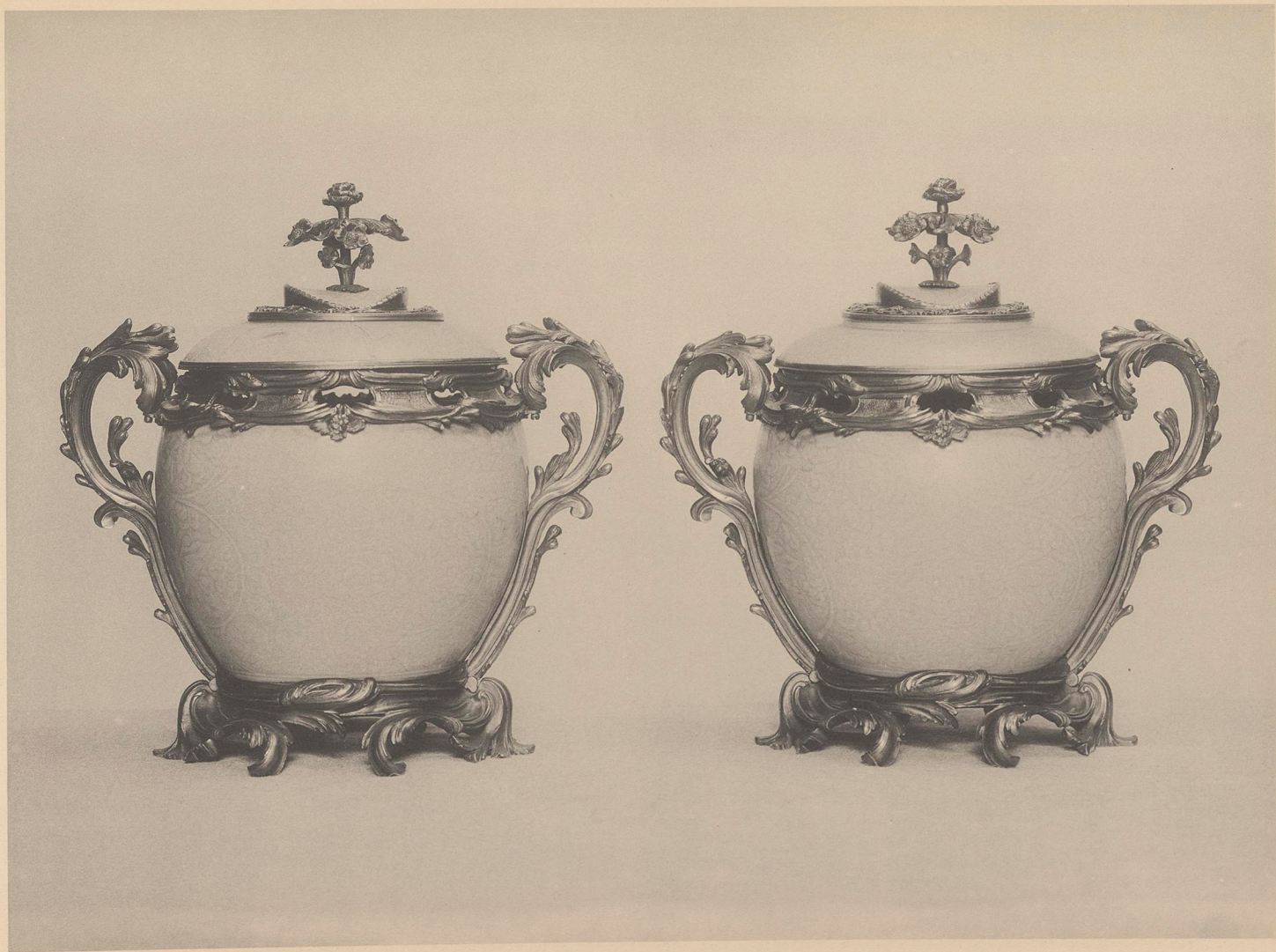
The shape is approximately that of the so-called dinner bowls with low covers. The surface of the porcelain is decorated beneath the glaze with a delicate network of floral scrolls in low relief covering the whole surface of the vases. Kang-Hi period.

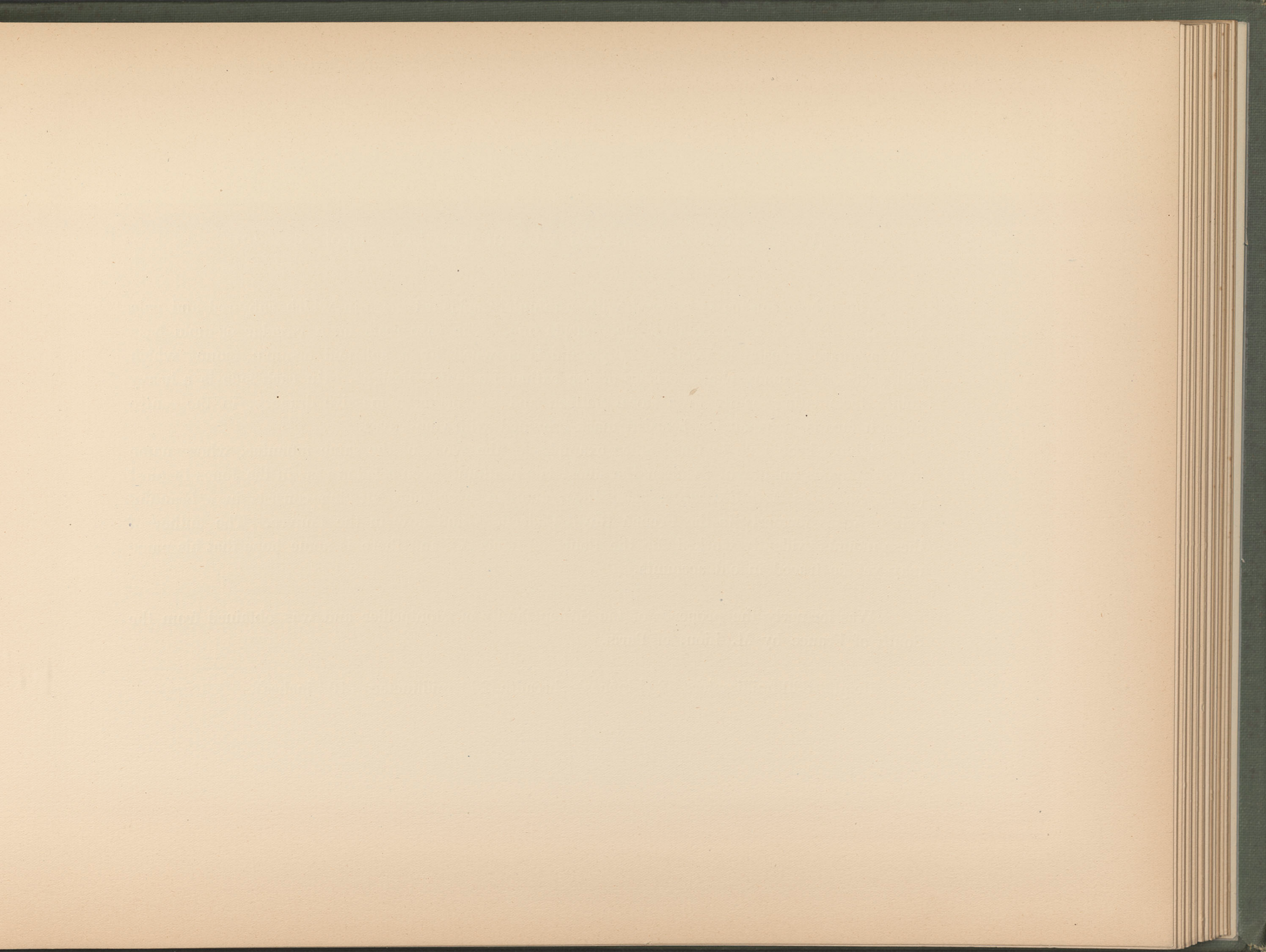
The or-molu mounts are of the Louis XV style and period : they consist in the usual florid foot and openwork rim joined by two curved vertical handles. On the centre of the lid, stands up a spray of flowers.

The present pair was formerly in the possession of a noble family in Normandy from whom they were bought in the early eighties by the Paris dealer Perdreau. They were then purchased by Messrs. Durlacher and resold by them to the late Mr. Spencer Brunton, from whose choice collection they were obtained by the present owner.

Height 358 millimeters ($14\frac{1}{8}$ inches).







An inverted pear-shaped vase of splashed purple celadon

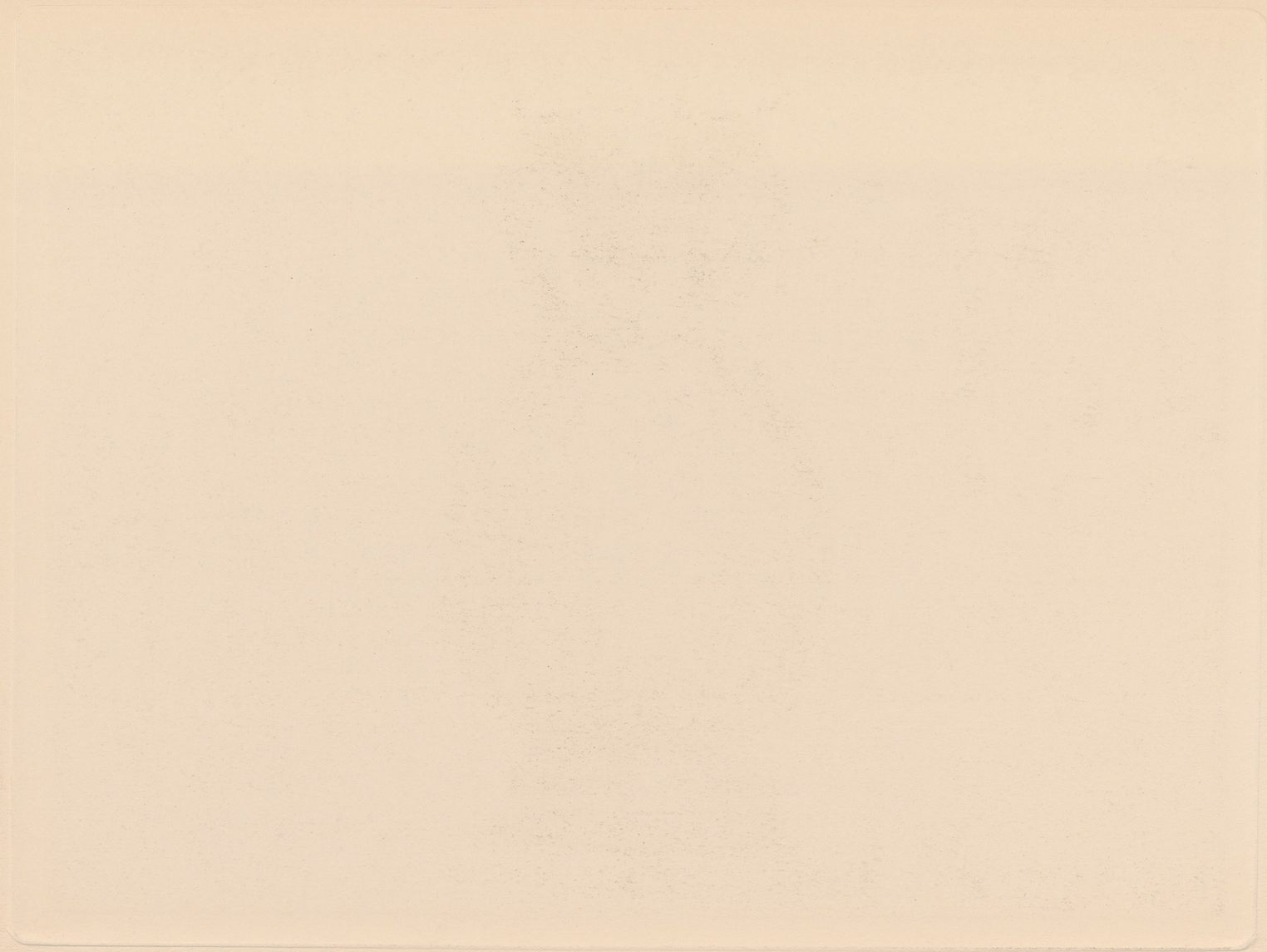
The whole surface is covered with a minutely splashed glaze in which ruby-red and pale blue are mixed so as to obtain a rich purple hue. The vase rests on a circular or-molu base with a square pedestal in Louis XVI style and is crowned by a splendid or-molu mount which still partakes of many characteristics of the extinct Louis XV designs. On each side is a heavy volute terminating below in a floral pattern and supporting a massive drapery; in the centre of each face is suspended a bearded mask crowned with vine-leaves.

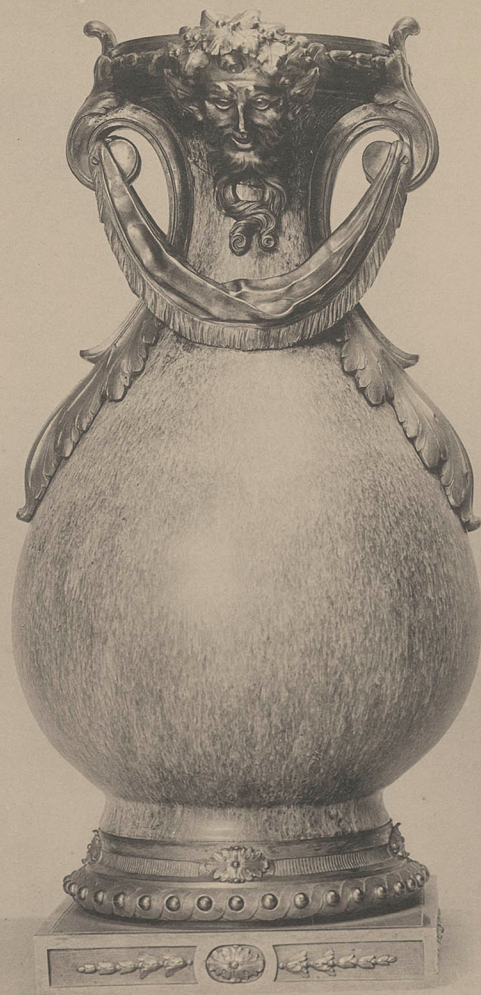
I have been able to trace other examples of the work of the same mounter, whose name as yet remains unknown. One of the finest is a beautiful green celadon vase in the Jones Bequest (*Portefeuille des Arts décoratifs*, plate 464); another, even more striking consists in a beautiful pair of vases formerly in the French Royal Collections and now in the Louvre. The author of these mounts evidently worked for the Court of Louis XV and there is some hope that his name may yet be traced in old accounts.

Was formerly the property of the Sézien family of Montpellier and was obtained from the South of France by M. Lion, of Paris.

Height 530 millimeters ($20\frac{1}{8}$ inches); breadth 260 millimeters ($10\frac{1}{4}$ inches).







A pair of coral-red vases of the Kien-Lung period

Dull coral-red background, the whole surface of which is covered with a minute and scarcely visible foliated pattern painted in gold. Round each vase are four medallions of circular shape with painted scenes on a white background. The four subjects represented, which are repeated on both vases without any substantial alterations, are taken from child life in China. The colours used are pale green, blue, yellow, ruby-red and a dull greyish brown.

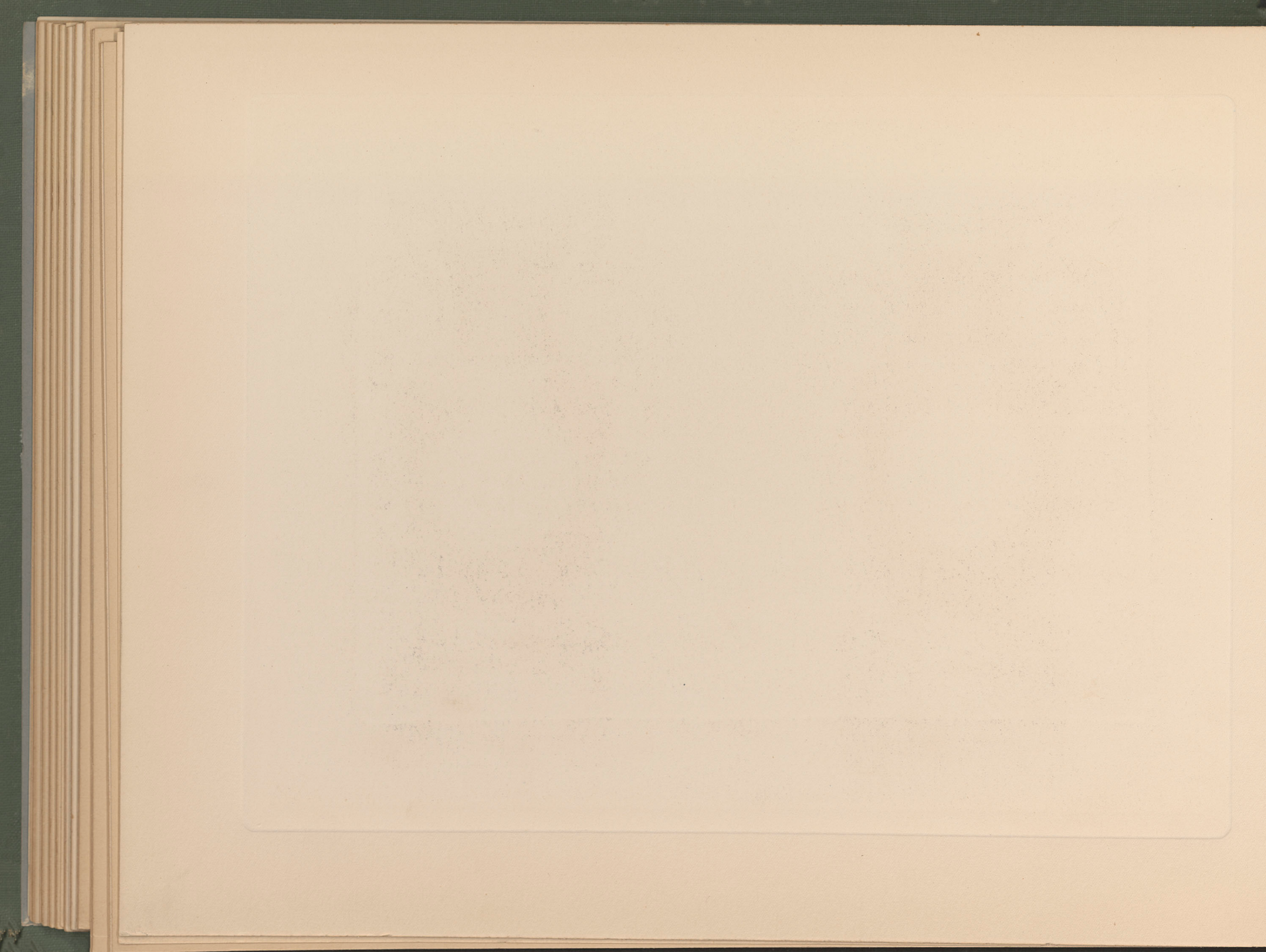
Above each medaillon is painted in red and blue, on a speckled back-ground, a butterfly with outspread wings.

The inside of the vases is covered with a turquoise glaze.

These two vases are set in rich floral or-molu mounts of the Louis XVI period, of a graceful pattern. The general simplicity of the design, its sober and dignified character remind of Delafosse's best compositions.

This peculiar kind of Chinese porcelain is by no means common; but several pieces must have been imported into France during the eighteenth century. The pair described above has been traced to the collection of Baron Adolphe de Rothschild and was bequeathed a few years ago, by his widow to Baron Maurice de Rothschild. A careful examination of the late Baron Adolphe's private memo-







randa has supplied no further information about the provenance of these particular works of art; but we may attempt to identify them with lot 433 of the Duchesse de Montebello's sale (Paris, 1857, n. 433 : sold for 465 francs!) :

Deux vases à grosse panse, fond rouge haricot, à médaillons et papillons émaillés, montés en bronze doré.

In the same sale (n. 507) were two other vases (unmounted) apparently from the same suite :

Deux jolis petits vases à grosse panse, fond rouge brique, à papillons et médaillons à mandarins, finement émaillés.

If our fancy suggested to us the idea of making with these four vases the traditional *garniture*, the centre-piece would still be wanting. Would it not be tempting to believe that the missing central vase was lot n° 17 of the "*Catalogue of the celebrated collection of works of art of Ralph Bernal*" (London, Christie's, 5 March 1855, p. 8, n. 17) : *A beautiful vase, red ground, with Chinese figures in medallions, and butterflies above : mounted with goat's head handles with festoons beneath, plinth and top of or-molu; 13 inches heigh.*

Height, including mounts, 345 millimeters ($13\frac{5}{8}$ inches); breadth 225 millimeters ($8\frac{9}{8}$ inches).

A pair of lapis-blue cylindrical vases with dome-shaped covers

The dull dark blue surface is covered with a boldly designed floral decoration painted in gold, but so skilfully hidden by the glaze that it is scarcely visible, even in a strong light. Kien-Lung period.

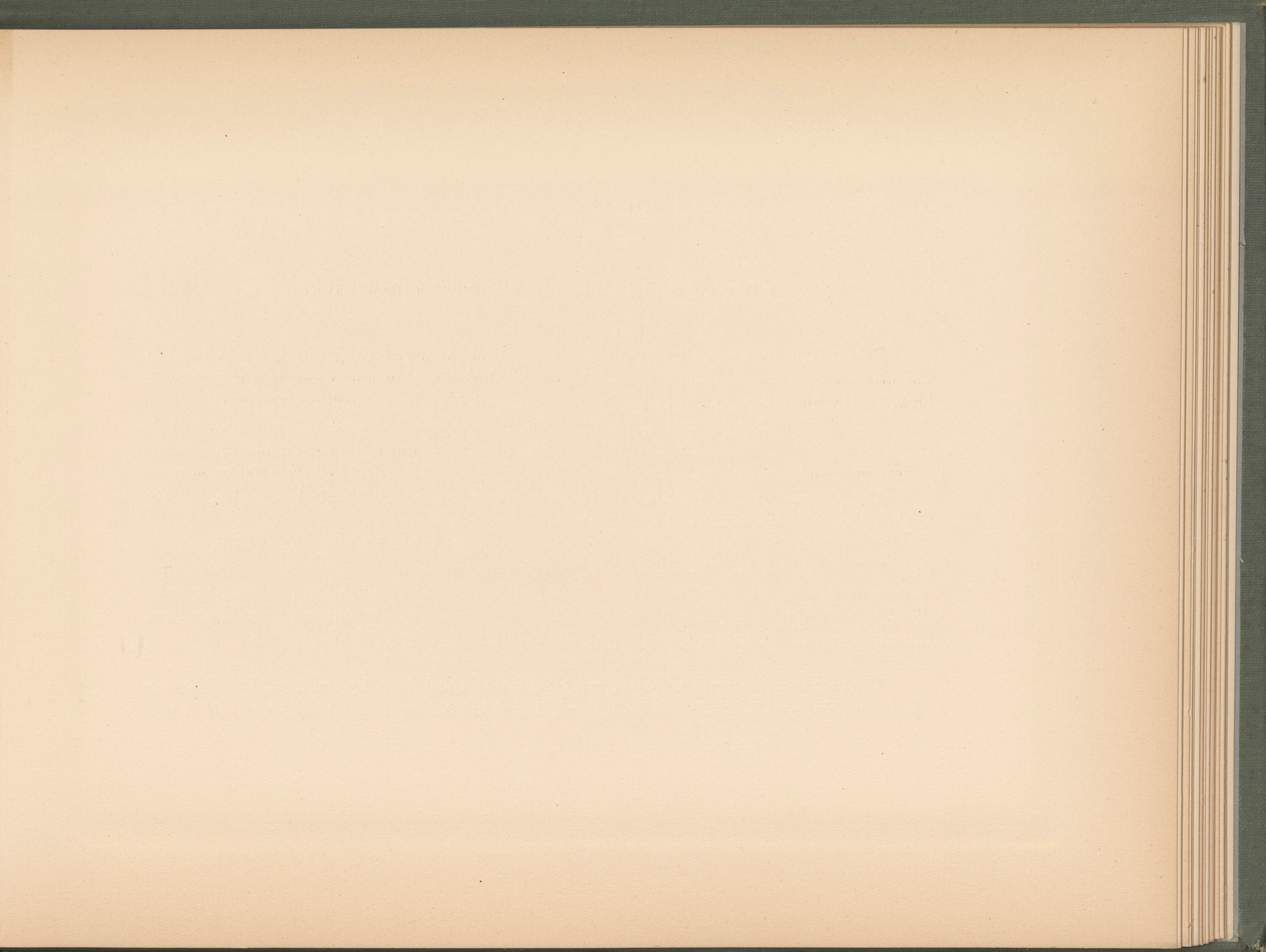
The Louis XVI or-molu mounts may be ascribed with great probability to Gouthière being exactly in the same style as several of the fine vases in the Duc d'Aumont's sale. On the top of the covers are two crested birds with outspread wings. On each side hangs a handsome semi-circular wreath of flowers supported by two infant tritons clinging to the rim of the vase. Below, a circular pedestal of the usual simple design, topped by a wreath of laurel and resting on a plain square base.

This pair was purchased in 1899 (June 9th), at the sale of Sir John Fowler, who had owned them for many years.

Height, including mounts, 465 millimeters ($18 \frac{1}{4}$ inches).







A pair of tall oviform vases with broad necks

Pale sea-green celadon background with the so-called hawthorns (probably the *prunus*) in full blossom and tufts of bamboo painted over the body in blue and white touched up with brown. On the upper portion of the body are painted birds flying with outspread wings.

Or-molu mounts of a bold and effective design in Louis XVI style of the earlier period. Circular foot on a square base, cylindrical band round the body with a plain spiral pattern, wreaths of flowers round the neck and a pair of double handles terminating in grotesque lion-masks.

The porcelain is closely similar to the *garniture* of five pieces described hereafter, but the mounts seem slightly earlier and less conventional in style.

Three mounted vases of the same description occurred in the Lafaulotte sale (1886, n. 694-695; 1869 exhibition, n. 2073 : *Garniture de trois pièces. Vase du milieu monté en bronze avec deux anses formées par des serpents* (Height 370 millimeters); *celadon vert-d'eau, décoré de branches d'aubépine en bleu, avec fleurs en celadon blanc et rouge de cuivre sous couverte. Deux vases d'accompagnement de même décor* (Height 400 millimeters).

The pair here described were originally purchased about 1863 by the great French collector Baron Achille Seillière; after his death they belonged to his daughter the Princesse de Sagan who





sold them to Messrs. Durlacher, from whom they were obtained by the late Mr. Spencer Brunton. They were last the property of the late Mr. Charles Wertheimer.

Height 565 millimeters ($22 \frac{1}{4}$ inches); breadth 305 millimeters (12 inches).

A garniture of five vases of celadon fleuri

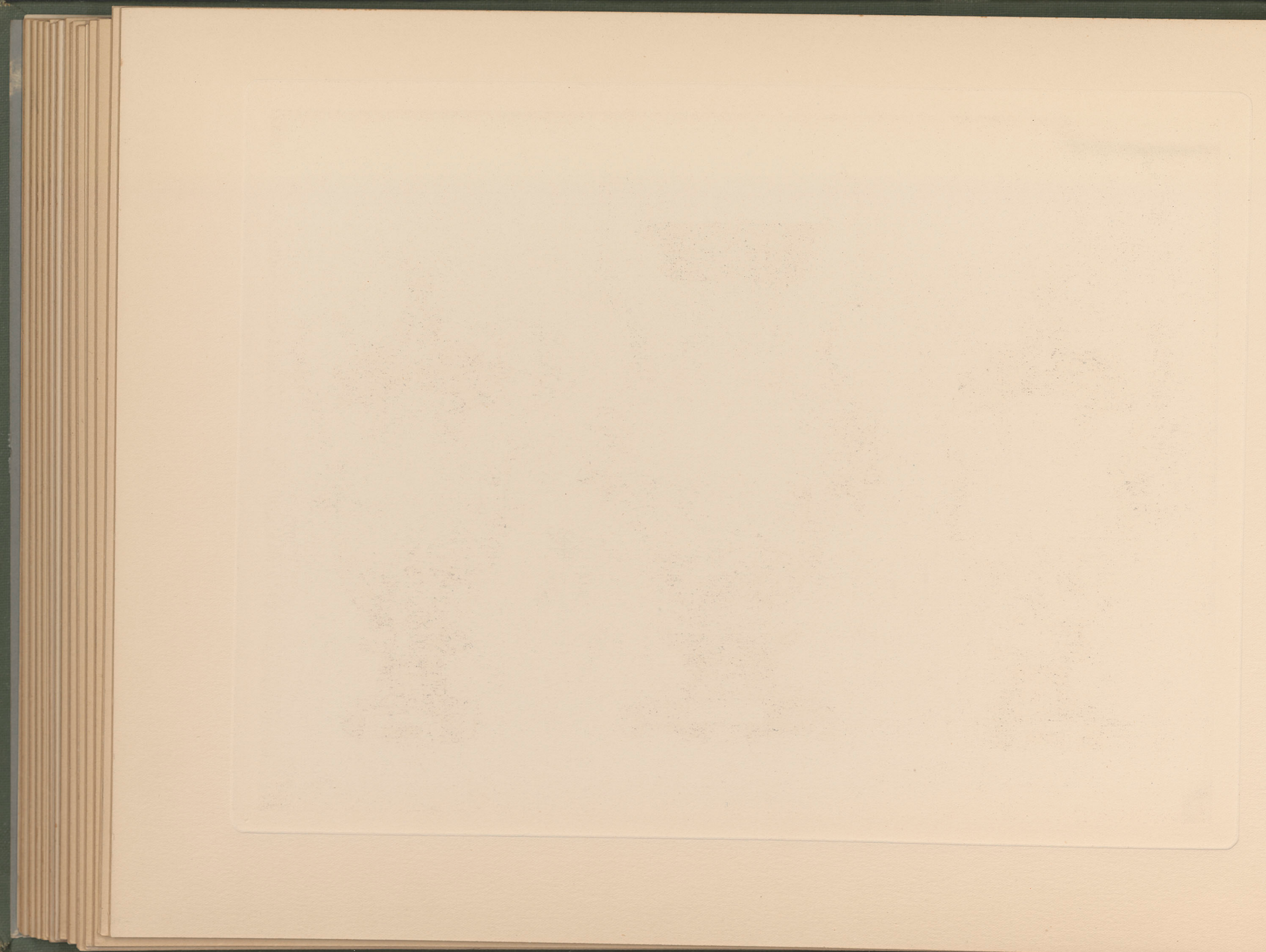
The China is closely similar to the pair from the Seillière collection described above : it shows the same pale sea-green celadon, the same white prunus-blossom touched up with ruddy brown and the same dark blue tufts of bamboo. The shape of the five vases is uniform, showing an ovoid body with a cylindrical neck; the centre-piece and end-pieces, all three of the same size, are slightly larger than the two other vases.

Or-molu mounts of the pure Louis XVI style without any reminiscence of Louis XV patterns. The two smaller vases have openwork lids topped by fir-cones, the body being mounted with a pair of curved handles terminating in gryphon's masks.

The centre-piece has likewise two handles but formed of straight lines and terminating in grotesque lion-heads. The two end pieces are mounted as ewers with only one double straight-lined handle, ending below in a human mask; on the other side of the rim a broad flattened spout resting on a lion-headed *mascaron*.

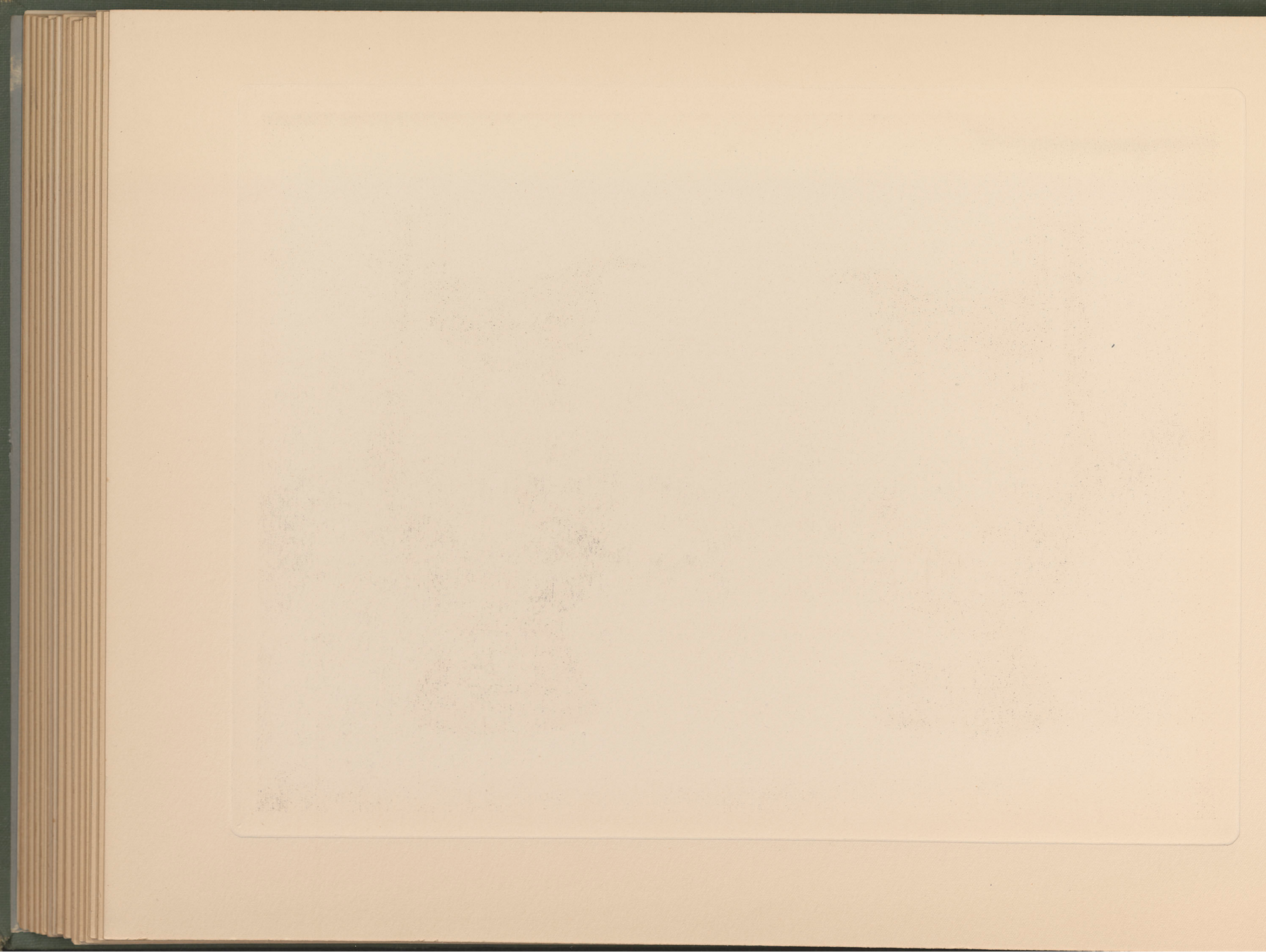
This beautiful garniture was obtained in France shortly after the Revolution by the fifth Earl of Essex who died in 1839 and was an enthusiastic buyer of pictures and works of art. It is des-













cribed, with a photographic plate in the "*Catalogue of important specimens of fine old Sèvres and Oriental porcelain, fine old bronzes and or-molu work and splendid decorative furniture by Boulle, etc., from Cassiobury Park, Herts., collected in France soon after the great French Revolution by the Right Hon. George, fifth Earl of Essex who died in 1839*" (London, Christie, 12 May 1893, p. 4, n. 14 and plate).

The vases were afterwards the property of the Comte de Castellane and then passed into the possession of the late Mr. Charles Wertheimer.

Height of the centre-piece 396 millimeters ($15\frac{5}{8}$ inches); breadth 220 millimeters ($8\frac{5}{8}$ inches).

Height of the end-pieces 353 millimeters (14 inches); breadth 194 millimeters ($7\frac{5}{8}$ inches).

Height of the two smaller intermediate pieces 335 millimeters ($13\frac{1}{4}$ inches); breadth 173 millimeters ($6\frac{7}{8}$ inches).

A garniture of three vases of violet celadon

The centre-piece (Height 590 millimeters — $23 \frac{1}{4}$ inches; breadth 353 millimeters — 14 inches) is a stout broad-necked vase with a dome-shaped cover, the only ornaments being two dog's heads projecting right and left at the foot of the neck. Massive octagonal or-molu base resting on four lion's paws. Tall straight-lined double handles joined by wreaths which are suspended on each side to a lion's mask. Fir-cone on the lid.

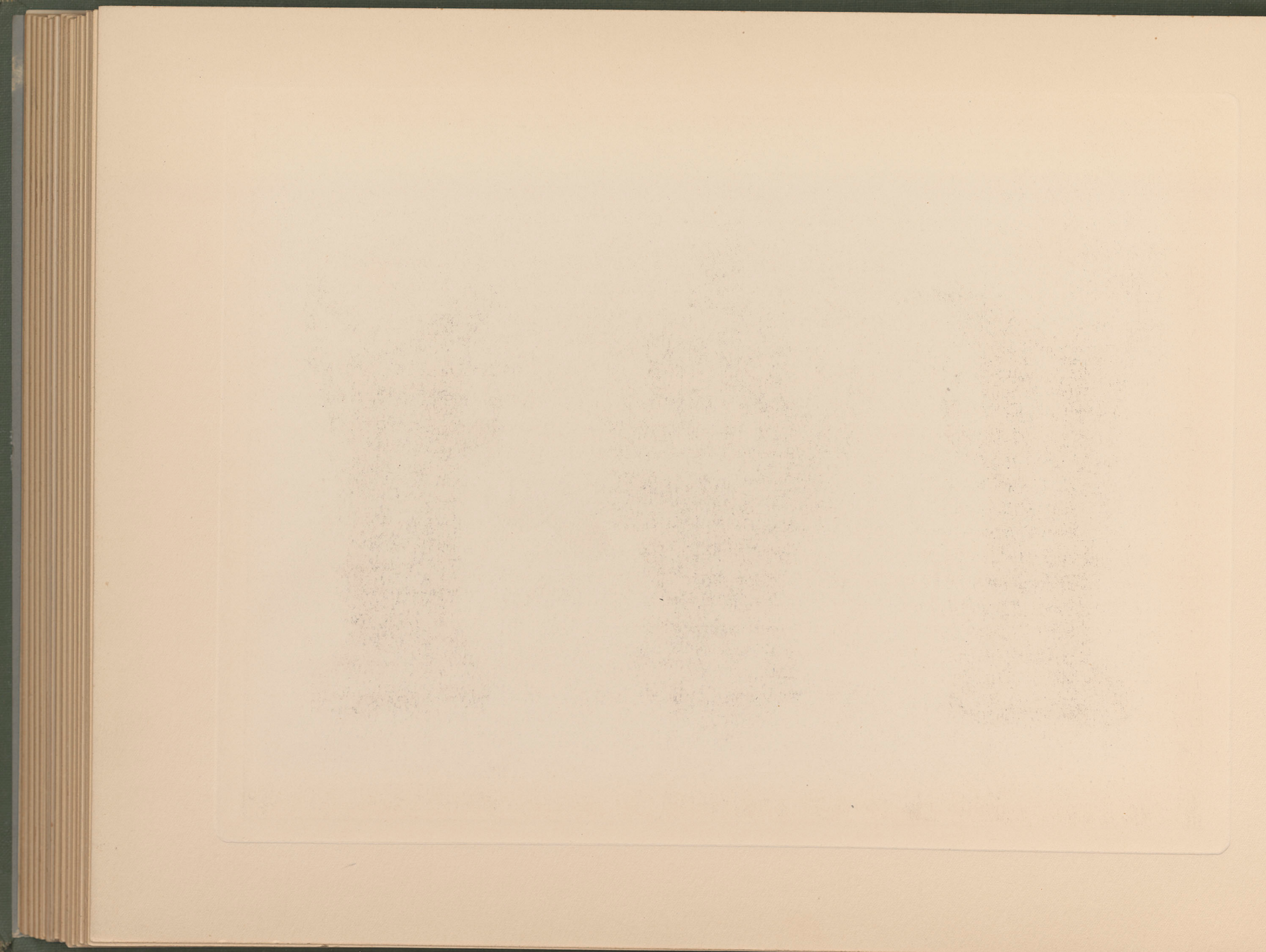
The two side pieces (Height 535 millimeters — 21 inches; breadth 305 millimeters — 12 inches) are of the so called bamboo shape, being plain tubular vases with occasional ribs in low relief circling the vases at regular intervals. A narrow spout projects from the upper part of the tube.

The or-molu mounts show straight-lined double handles with a floral decoration, a square base resting on four ornamental feet, a swan's head terminating the spout and an upper rim of elegant shape terminating above the spout in a bearded human mask. Paris work of beginning of the reign of Louis XVI.

The original centrepiece being broken in several places, the mounts have been reset on



Foville & Paillet





another example of the very same vase which the owner had the good fortune to purchase in London.

According to the "*Catalogue of the Morgan collection of Chinese porcelains*" (p. 150-151) the cylindrical side-vases were used to contain iced fruit-syrups.

A similar pair of cylindrical vases in violet porcelain which belonged to Gaignat, fetched 1250 livres at his sale in 1768 and were purchased for 1802 livres by Louis XVI at the Duc d'Aumont's sale in 1782 (n. 161). They are described as "*Deux buires rondes, à bec de théière, de forme très élevée, fond bleu-foncé de Perse, approchant du violet; garnies de couvercle, gorge, anse en console surmontée d'un dragon, et de pied uni à moulure à godron de bronze doré d'or mat; placées sur socle de prime verte; hauteur, y compris l'anse, 18 pouces*".

At first I had suspected the duc d'Aumont's vases to be identical with those described in this catalogue. A careful study of a water-colour sketch by Gabriel de Saint-Aubin, taken at the time of the Aumont sale, has proved the vases *not* to be the same, but further researches have shown that Mr. Hodgkins' set was presented some fifty years ago by Napoleon III to his favourite minister the Comte, afterwards Duc, de Morny. It is pleasing to find them described in the following eulogious terms by such able connoisseurs as Albert Jacquemart and Edmond Le Blant, in their "*Histoire artistique, industrielle et commerciale de la porcelaine*" (Paris, 1862. In-4, p. 114) :

"*D'autres vases (violet ancien) non moins exceptionnels ornent le cabinet de M. le comte de Morny; hauts de 40 centim., ils affectent la forme d'un tube de bambou divisé par ses nœuds;*

à la partie supérieure, une jeune pousse échappée de l'une des articulations se contourne en S et forme un goulot, ce qui prouve qu'il s'agit ici de pièces d'usage, et non de cylindres de décoration; la beauté du ton, la parfaite réussite de ces vases les rendaient suffisamment précieux; pourtant, au XVIII^e siècle, Gouthière a été chargé de les embellir d'une monture digne d'un souverain, et l'habile artiste n'a point failli à sa tâche; mascarons délicieusement ciselés, guirlandes délicates, moulures heureusement choisies, rien ne manque à ce chef-d'œuvre. L'Empereur l'a jugé si parfait, qu'il a voulu en doter la collection d'un homme de goût, connaisseur éclairé. ”

Two years later (january 1864) Albert Jacquemart, describing to the readers of the “ *Gazette des Beaux-Arts* ” (vol. XVI, 1864, p. 41-42) the art treasures of the Duc de Morny's collection, again refers to the two violet vases : “ *Pour voir la couleur violette dans toute sa perfection, arrêtons-nous devant ces deux vases cylindriques en forme de bambou, que leur bord supérieur découpé et pourvu d'un goulot indique comme ayant servi d'aiguières. Hauts de quarante-huit centimètres et d'un diamètre de quatorze, ils seraient déjà surprenants de réussite comme pâte, si l'uniformité de leur teinte, sa profondeur et son éclat, n'attiraient d'abord l'admiration. Il faut pourtant se résoudre à oublier un moment la magnifique couleur de ces vases pour s'occuper d'une autre merveille d'art : la monture dont Goutierre (sic) a été chargé de les enrichir. Le bronze doré au mat y est traité avec une délicatesse si savante, qu'on ne sait d'abord si c'est une pièce d'orfèvrerie : des têtes de béliers supportant des anses doubles, un masque bachique entouré de trophées, des griffes, des palmettes, des couronnes de lauriers, sont étudiés avec le même soin que pourraient l'être des médailles ou des bracelets ciselés dans l'or.* ”

After the Duc de Morny's death, his collections were sold by auction (Paris, 31 May 1865) but I have failed to discover in the catalogue of the sale any mention of the two violet vases.

They were subsequently obtained by the Duchesse d'Arenberg who sold them to Mr. Goldschmidt of Francfort. They afterwards belonged to Mr. Charles Wertheimer and were published, while in his possession, by the late Emile Molinier in the periodical "*Les Arts*" (April 1902, p. 24).

A pair of cobalt-blue Nevers vases

The vases are of octagonal shape with a rounded body and a tall bulb-shaped neck spreading out at the top. Louis XV period.

Rich or-molu mounts of the Louis XVI period, showing slender floral designs, much in the taste of Gouthière. If not by this master, whose style is apparently somewhat different in the treatment of details, these mounts are by one of his rivals or pupils. The tall curved handles are parted in two at the top, but terminate below in finely-modelled female masks. The pedestals are supported by wreaths of flowers and rest on four volute-shaped feet.

Mounted Nevers is of the rarest occurrence, as few collectors of the eighteenth century were personal enough in their tastes to appreciate at their value the beautiful French provincial wares.

These vases were purchased many years ago as Oriental by Baron Nathaniel de Rothschild of Paris, who bequeathed them to his son, the late Baron Arthur de Rothschild. They subsequently belonged to Madame Lelong and later to Monsieur Larcade.

Height, including mounts, 515 millimeters ($20 \frac{1}{4}$ inches).





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